remarkable that the one Nobel artist-prizeman is a Jew—Leo Bakst, the scenic artist whose presentation of *Scheherazade* in 1910 brought him international fame, and whose designs for Russian ballet had so profound an influence on the modern stage even in England. But neither the eye of prejudice nor of enthusiasm can possibly find any common factor in all these strangely diverse types, at one only in fidelity to their age and environment.

§vm

Jewish actors of genius, to whom Europe and America have owed no small part of their dramatic enjoyment in the course of the past century and more, are too numerous to specify, and include some of the greatest names of all. If Rachel, the Queen of Tragedy—a Jewess—had an equal, it was the half-Jewess, Sarah Bernhardt. Necessarily less widely known than either of these, but hardly less talented, was Esther de Boer, for half a century Queen of the Dutch stage. Their spiritual heiress to-day is Elizabeth Bergner, an exile from Germany owing to her Jewish stock. Nazimova, too, is a Jewess. And in the eighteenth century, the fortunes of the newly-opened Covent Garden Theatre in London were decided by the astonishing performance of Hannah Norsa as Polly Peachum in *The Beggar's Opera.*[1] Ada Isaacs Menken is hardly to be mentioned in the same breath as these, yet Swinburne could write of her: "Lo! this is she that was the world's delight."

If Jewish actors have not quite attained

the over-whelming place of the Jewish actresses who have been mentioned, they have nevertheless provided some of the

[1] Hannah Norsa's niece, Maria (daughter of Maria Norsa and Sir Edward Walpole) married, first, the second Earl of Waldegrave, and, secondly, the Duke of Gloucester, brother of George in. This match was immediately responsible for the Royal Marriage Act of 1772.